

*Faculty of Music
University of Toronto*

Thursday evening series

Paul Kuentz
Chamber Orchestra of Paris

Paul Kuentz, conductor

Jean-François Dion, trumpet

Barbara Schlick, soprano

*January 13, 1972
Concert Hall, Edward Johnson Building
8:30 p.m.*

Concerto in D-major for trumpet and orchestra

Georg Philipp Telemann
(1681-1767)

Adagio — Allegro — Grave — Allegro

Telemann, a native of Magdeburg, knew Händel in his youth and continued to correspond with him until Händel's death. He was also a friend of J.S. Bach and Godfather of Bach's son, Philipp Emanuel.

Telemann, having captured a place very much in the foreground during his own time, is attracting more and more interest in the present. Most certainly, the charm in his work has earned for him the current respect. But also it is recognised that he was one of the most active among those who developed the classical sonata by doing away with the 'thorough-bass'. The abundance of Telemann's work is beyond recognition and the publication of his "*opera omnia*" is still far from being completed. To illustrate, there are thousands of suites for orchestra to which his name is affixed, only 126 of which have been re-discovered to-date.

Telemann's Concerto in D-major for solo trumpet and orchestra opens with an "*Adagio*" during which the melody by the trumpet is sustained by the homophony of strings. This movement is in the sonata style of the Italian school. In the subsequent "*Allegro*" which has a single theme and recalls Bach's Brandenburg Concertos, the strings and soloist alternate, supported by the "*Continuo*". The trumpet does not appear during the "*Grave*" in B-minor, which is a fugue. The finale also a fugue, distinctly resembles the second Brandenburg concerto. As in the latter, the trumpet vies with the basses. After the "*Divertissement*" of the strings, the trumpet returns with the theme. Throughout the work, the solo part is formidably difficult. In the closing "*Allegro*" it braves perilous notes ascending to E-sharp.

Concerto in B minor for Four Violins and Orchestra, Opus 3, No. 10

Antonio Vivaldi
(1678-1741)

Allegro — Largo - Larghetto - Largo — Allegro

Antonio Vivaldi left to posterity well over four hundred instrumental concerti. However, not only is the incredible quantity of these works impressive, but their beauty as well. Their high quality leads to the conclusion that it was Vivaldi who developed the Baroque concerto into its Classical form. As a result of this development the three-movement form, although certainly modified in some details, later became the structural plan for the concerti of the late Baroque, the Classical and the Romantic eras.

The Concerto in B minor belongs among Vivaldi's greatest works. Formally well-balanced, clear in structure, simple and at the same time subtle in melody and harmony, spontaneous, vital, energetic and virtuoso in character, at one and the same time it is full of solemn splendor, sensuous glitter and depth of feeling.

The first movement begins with a statement of the main theme played by three solo instruments followed by a short tutti. The solo violins present themselves one by one, their entrances separated by short tutti passages. The tutti forms a rich contrast to the solo voices which appear sometimes alone, sometimes in combination with one another until the close of the movement. The second movement begins with a serious *Largo* introduction which progresses to a serenely beautiful *Larghetto*, closing with chords reminiscent of the beginning. The last movement follows without pause, a varied, rollicking movement in six-eight time bringing the work to a brilliant close.

Cantata No. 51: "Jauchzet Gott in allen Landen"

Johann Sebastian Bach

(1685-1750)

Aria: "Jauchzet Gott in allen Landen"

Recit: "Wir beten zu dem Tempel an" *and*

and Arioso: "Muss gleich der schwache Mund"

Choral: "Sei Lob und Preis mit Ehren"

and Aria: "Alleluia"

The cantata seems to date from the early 1730's. The author of the text of the first three movements is unknown and it is postulated that it may be Bach himself. The chorale melody which Bach uses is by Kugelman, and its text by Johann Gramann. The manuscript bears an inscription indicating that the work is for the fifteenth Sunday after Trinity "*et in ogni tempo*" (and for all occasions). For whom did Bach write the fiendishly difficult soprano part? Arnold Schering has speculated that it might have been for the young Carl Philipp Emmanuel Bach. The trumpeter too must have been a fine player, for in addition to the technical demands of the part, it must also match the soprano's sound.

After the exuberant opening Da Capo aria, there follows an accompanied recitative which leads to an Arioso for soprano and continuo. Here the imagination with which Bach illustrates the text, and the originality of figuration and harmony are astonishing. There follows the highly expressive second aria.

In the subsequent chorale, the soprano is allotted the phrases of Kugelman's melody, lightly ornamented, while two solo violins weave a contrapuntal texture around it. In style, then, the movement is a chorale fantasia. It leads without a break into the final aria, a fugal movement of the utmost brilliance.

An English translation of the text follows:

1. **Aria:** Praise God in all lands! All his creatures in heaven and on earth must exalt his glory, and we will likewise bring an offering to our God, so that he will stand beside us always in our need.
2. **Recitative and Arioso:** We pray in the temple erected to God's glory that he may daily reward our loyalty with His blessing. We praise Him for what He has done for us. Our weak voice falters before His wonders, but even feeble praise will be welcomed by Him.
3. **Aria:** Highest, renew Thy favours each morning. Thus we will show our Father by our grateful hearts and good lives that we call ourselves His children.
4. **Chorale and Aria:** Honour, praise, and glory to God the Father, Son, and Holy Ghost, Who has increased the good promised us in His mercy, that we may firmly believe in Him, fully submit to Him, strengthening our hearts, so that heart, strength and thought steadfastly belong to him. So we sing "Amen" to Him continually from the bottoms of our hearts. Alleluia!

INTERMISSION

Sinfonietta for String Orchestra, Opus 52

Albert Roussel
(1869-1937)

Allegro molto — Andante - Allegro

Albert Roussel composed his *Sinfonietta* for String Orchestra, Opus 52, at Vasterival between July 12 and August 6, 1934. He dedicated it to Mme. Jane Evrard, Conductor of the Women's Orchestra of Paris created by her. She was ready to perform the work the following November 19. It is considered among the most characteristic results of the contemporary French school, and with its liveliness introduces into the composer's work an unusual distinction.

From beginning to end an intense rhythm enlivens the *Allegro molto*, which is in classical form with two principal themes. The *Andante* is distinguished by the nobleness of thought which it expresses. This is a sort of expanded recitative. It leads into the rondo-like *Finale* in which the music expresses exuberant spirit. The tonality of the whole goes from D minor to D major.

Fanfares, First Suite in D major

Jean Joseph Mouret
(1682-1738)

Rondeau — Gracieusement, sans lenteur — Gay — Allegro

Jean Joseph Mouret was an early 18th-century French composer in the service of the Duchess of Maine at the Paris court from about 1707. He was appointed director of the Concerts Spirituels for which he wrote a book of motets, published in 1742; and after the concerts were taken over by the Académie Royale in 1734, he was conductor of the Comédie Italienne. During that time he published about fifty instrumental "divertissements" such as this suite of fanfares.

Next Thursday Evening Series

March 9th

Dorian Woodwind Quintet

Next Event:

Saturday, January 22

University of Toronto Symphony Orchestra